



THE INCREDIBLE POWER GAME

by Eddie Robson

THE DOCTOR: PETER DAVISON
Time and space traveller.

TEGAN JOVANKA: JANET FIELDING
Waylaid air stewardess.

TURLOUGH: MARK STRICKSON
Exiled political prisoner from Trion.

HOSTESS:
Alien presenter of The Incredible Power Game. (RP, early 30s)

UNA:
Geek, software engineer. Intense. (Yorkshire, mid 20s)

RICHARD:
Geek, partner of Stuart, local government manager, obsessive.
(North East, late 20s)

STUART:
Geek, partner of Richard, hospital porter, enthusiastic, naive.
(Yorkshire, mid 20s)

SADIA:
Waitress, chatty, confident. (Northern, late 20s)

**FROM 'BLACK THURSDAY' CAST: KAMELION [2 x scenes only]; GRAHAM;
WAITRESS; RAY & JOHN [snooker commentators]; PEASANT GIRL &
NAZI [from WW2 movie].**

DIRECTOR: KEN BENTLEY
SCRIPT EDITOR: ALAN BARNES
PRODUCER: SCOTT HANDCOCK
EXECUTIVE PRODUCERS: NICHOLAS BRIGGS & JASON HAIGH-ELLERY

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PART ONE

SCENE 1. INT. GAME SHOW SET

HOSTESS:

(AS IF TO CAMERA) Hello, humans. My name is unpronounceable by you Earthlings, so just call me the Hostess. Thank you for joining me, and welcome to... The Incredible Power Game!

MUSIC IN-PROGRAMME 'INCREDIBLE POWER GAME' JINGLE/THEME.

CROSS TO:

SCENE 2. INT. UNA'S HOUSE – LIVING ROOM [CONTINUOUS]

F/X THEME CONTINUES, HEARD OVER A 1984 TELLY.

UNA:

Oh I like her outfit in this one.

RICHARD:

It's the same dress she wore in programme three.

STUART:

No no, that was metallic red. This one's metallic burgundy.

UNA:

Yes, and it's got a scoop neckline.

RICHARD:

Are you two going to shut up and watch?!

CROSS BACK TO:

SCENE 3. INT. GAME SHOW SET [CONTINUOUS]

F/X THEME FINISHES.

HOSTESS:

(D) Humans, I need your help. I'm trapped in your dimension and I can't leave unless I find more of these.

F/X LIGHT SPARKLING NOISE AS SHE HOLDS UP A CRYSTAL.

HOSTESS:

This is a Power Gem. It may look small, but it's one of the most valuable things in the universe. And three of you humans have kindly and bravely travelled here to the Void Pit to help me get more of them, so I can power my ship and leave. -

CROSS BACK TO:

SCENE 4. INT. UNA'S HOUSE – LIVING ROOM [CONTINUOUS]

HOSTESS:

(D) Let's meet them, shall we?

MUSIC IN-PROGRAMME TRANSITION JINGLE UNDER..

UNA:

When was this one on?

STUART:

Last night.

UNA:

I know last night, but when?

STUART:

I dunno, Richard had just got in from work.

RICHARD:

I caught him watching football, can you believe?

STUART:

It was all that was on!

RICHARD:

Lucky we had a tape in the machine already.

F/X WHOOSHY EFFECT AS A CAPTION COMES UP FOR GRAHAM.

HOSTESS:

(D) First we have Graham Bairstow, an electrical engineer from Wakefield. This is his third appearance on the show.

GRAHAM:

Hello.

HOSTESS:

(D) Let's take a look at Graham's statistics for speed, strength and agility –

F/X STINGS AS NUMBERS FLASH UP ON SCREEN.

UNA:

I've only seen one with Graham – have we missed an episode?

RICHARD:

Must have done.

STUART:

Yeah – there were two survivors from Graham's first episode but the other bloke's not in this one.

HOSTESS:

(D) Next we have Sadia Malik, a waitress from York.

UNA:

Wait – I know her!

SADIA:

(D) Hello.

F/X STINGS AS NUMBERS FLASH UP ON SCREEN.

STUART:

Seriously?

UNA:

Well, yeah – I mean, I don't know her, but she works in a café in Micklegate, I'm sure of it –

HOSTESS:

(D) This is Sadia's second time here. Last time she got the highest score we've ever had on the hawk pod challenge.

RICHARD:

Can't believe I missed that – I love the hawk pod challenge.

UNA:

I can't believe someone I know is on the show.

HOSTESS:

(D) And our final contestant is playing the Incredible Power Game for the first time today – Tegan Jovanka, an air stewardess from Brisbane.

F/X TEGAN SOUNDS A LITTLE UNSURE COMPARED TO THE OTHERS –
A BIT CONFUSED.

TEGAN:

(D) Hi everyone. Not sure what I'm doing here, to be honest.

MUSIC DOCTOR WHO THEME

SCENE 5. EXT. ROADSIDE

F/X FADE UP. A FEW PASSING CARS. DOCTOR AND TURLOUGH WALKING TO STOP. DOCTOR FLIPPING SWITCHES ON A HANDHELD DEVICE, FRUSTRATED.

DOCTOR:
(FRUSTRATION) Gah!!

TURLOUGH:
Still not working, is it.

DOCTOR:
The tracker's not picking up a signal, but that might just be because there's no signal to pick up.

TURLOUGH:
What's the range?

DOCTOR:
About ten miles? I could double it, if only I had the right components. It's frustrating, Earth in this era is on the verge of developing so many things...

TURLOUGH:
They're nowhere near developing anything like Kamelion.

DOCTOR:
No, but the signal he uses to communicate isn't that different from wi-fi technology – which only exists in a very primitive form at present, but I should be able to rig something up.

TURLOUGH:
And what if we don't find him?

DOCTOR:
Then we'll try something else.

TURLOUGH:
Doctor, when I was at Brendon School I lost a digital watch that was also a calculator. I really liked that watch, but after several days trawling the corridors –

DOCTOR:
Kamelion isn't a digital watch.

TURLOUGH:
I'm just saying, we've been here three weeks already! At what point do we give up?

DOCTOR:
We don't.

TURLOUGH:

But we're looking for a robot that can disguise himself as anyone. We might have already walked past him a dozen times.

DOCTOR:

Yes, I'm aware of that. Maybe Tegan's had better luck. Come on.

F/X THEY WALK ON. CROSSFADE TO:

SCENE 6. EXT. QUIET STREET

F/X WALKING UP TO TARDIS.

TURLOUGH:

[...] So maybe Kamelion doesn't want to be found? Back in Wales, he told us he was a liability —

F/X THEY STOP.

DOCTOR:

I told him he didn't have to leave. He said he'd think about it.

TURLOUGH:

Well — what if he has thought about it, and decided to stay here?

DOCTOR:

Without telling us?

TURLOUGH:

You'd expect a person to do that, but Kamelion isn't a person. Not really.

DOCTOR:

My concern isn't entirely sentimental. Kamelion is an advanced piece of technology, and I'd rather he wasn't hanging around on Earth in the year nineteen eighty-four. Come on.

F/X OPENS TARDIS DOOR.

TURLOUGH:

Fair enough. All I'm saying is, I'm not spending the rest of my life wandering around York looking for it —

F/X THEY ENTER INTO...

SCENE 7. INT. TARDIS – CONTROL ROOM [CONTINUOUS]

F/X DOORS OPEN, DOCTOR AND TURLOUGH ENTER.

DOCTOR:

(CALLS) Tegan? We're back!

TURLOUGH:

I still don't understand how you can set the co-ordinates for New York and end up in York – surely the TARDIS doesn't navigate by place name?

DOCTOR:

It's a more instinctive machine than you realise. Be thankful it wasn't New New York.

F/X DOORS CLOSE BEHIND.

TURLOUGH:

(CALLS) Tegan? Hello?

DOCTOR:

Tegan? (PAUSE; NO ANSWER) Maybe she's in the pool.

TURLOUGH:

How long has the pool been back?

DOCTOR:

Oh, months. Or – wait, did I eject it again?

TURLOUGH:

I'll go and look.

DOCTOR:

No – I can scan the TARDIS interior for lifeforms.

F/X DOCTOR OPERATES THE CONSOLE. DISPLAY SPRINGS UP WITH TWO PINGS.

DOCTOR:

Two lifeforms on board.

TURLOUGH:

You and me. So where's Tegan?

SCENE 8. INT. GAME SHOW SET

F/X HOSTESS STILL TALKING TO TEGAN.

HOSTESS:

So, Tegan – what games are you looking forward to most?

TEGAN:

I don't know. How did I get here? It's weird, I don't remember
–

HOSTESS:

Ah, you travelled via the matterscope.

TEGAN:

Was the Doctor with me?

HOSTESS:

(LAUGHS) Sorry – the matterscope sometimes affects people's memories. You've come to play the Incredible Power Game with Graham and Sadia, so you can help me escape the Void Pit. That's right, isn't it?

SADIA:

It's fun!

GRAHAM:

I'm sure you'll do well.

TEGAN:

I don't understand any of this.

HOSTESS:

Don't worry. We're just going to play some games.

F/X SINISTER MUSICAL TONE IN BACKGROUND: TEGAN SEEMS TO
FALL UNDER A SPELL.

TEGAN:

I... I – I can't wait.

HOSTESS:

Good! But you'll have to wait a little while because the first challenge is yours, Graham – the pyramid puzzle!

GRAHAM:

Oh, brilliant!

SCENE 9. INT. TARDIS – WORKSHOP

F/X SOLDERING SPARKS – DOCTOR WORKING ON DEVICE.

DOCTOR:
(BURNED FINGERS) Ow!

F/X TURLOUGH ENTERS.

TURLOUGH:
You're not fiddling with that tracker again?

DOCTOR:
I thought I'd try swapping the solenoids around, but I seem to have made rather a hash of it.

TURLOUGH:
Doctor, there's still no sign of Tegan. That can't be a coincidence, can it – on top of Kamelion vanishing, I mean?

DOCTOR:
If she really has disappeared – possibly not, no.

TURLOUGH:
Exactly. You can stand around in your workshop, swapping solenoids all you want – I'm going after her.

DOCTOR:
As you yourself said, we can't just wander aimlessly around the North of England.

TURLOUGH:
Quite. That's why I've printed out some photos, see? I'm going to ask if anyone remembers a belligerent Australian, anywhere she might have looked. Pubs, hotels, cafés – maybe the train station?

DOCTOR:
An excellent idea, Turlough! (FINDS SOMETHING IN POCKETS) But I don't want to risk losing you, too, so – perhaps could you take this with you?

F/X DOCTOR HANDS TURLOUGH A SMALL GADGET.

TURLOUGH:
What is it?

DOCTOR:
An ex-military communications unit, which I've tuned to the same frequency Kamelion uses. Just put it in your pocket and we'll see if the tracker picks it up accurately.

TURLOUGH:
Of course. Tegan can't have gone far, can she?

SCENE 10. INT. CAFÉ

F/X FADE UP. BACKGROUND NOISE OF DINERS. UNA TRYING TO SPEAK TO WAITRESS.

UNA:
She's not in trouble or anything.

WAITRESS:
Look – I'm not trying to fob you off –

UNA:
I know it seems odd –

WAITRESS:
Good.

UNA:
I just want to know more about this TV programme that Sadia was on.

WAITRESS:
Why don't you call the TV station then?

UNA:
They said they don't know anything about it.

WAITRESS:
Sounds like they were trying to get rid of you.

UNA:
I don't think it was that –

WAITRESS:
Look – Sadia missed her shift last Wednesday and she's not come in since. I called her flat, nothing. If you see her tell her she's fired. Now I'm sorry, I need to serve other customers. Hello?

F/X TURLOUGH WALKS UP TO THE COUNTER.

TURLOUGH:
Hello – have you seen this woman, at all?

WAITRESS:
Another one! Goodness sake – is nobody here to order food?

TURLOUGH:
It's just, she's gone missing. If you could look at the photo –

WAITRESS:
No, I haven't seen her and if you're not –

UNA:
I've seen her. Her name's Tegan, right?

TURLOUGH:

Yes! Where did you see her?

UNA:

Well, when I say I saw her –

WAITRESS:

Listen, if you're not going to buy anything –

UNA:

Pot of tea for two, please.

WAITRESS:

Finally. Take a seat, it'll be with you in a moment.

SCENE 11. INT. GAME SHOW SET

HOSTESS:

(SLIGHTLY HUSHED) Welcome back to The Incredible Power Game. Graham is trying to scale the Pyramid of Peril, to release another gem – with his team-mates advising him over the visi-panel.

F/X TEGAN AND SADIA ADVISING GRAHAM, WHO THEY CAN SEE ON A MONITOR.

TEGAN:

Graham? You need to turn left.

GRAHAM:

(D) But I can see the gem! I'm almost at the top –

SADIA:

Graham, don't! The bricks are unstable –

F/X THE PYRAMID CRUMBLES UNDER GRAHAM – HE FALLS...

GRAHAM:

(D) Oh-h-h!

F/X 'FAILURE' JINGLE – DIMINISHING SOUND.

SCENE 12. INT. CAFÉ

F/X TURLOUGH AND UNA ARE SITTING AT A TABLE.

TURLOUGH:

What on earth was Tegan doing on a TV game show?

UNA:

Is she your girlfriend, or...?

TURLOUGH:

No no, we... live together, we're... (SEARCHING FOR HUMAN TERM)
'house mates'.

UNA:

And she didn't tell you she was going to be a contestant?

TURLOUGH:

No, she just didn't come home and we're worried.

UNA:

I was hoping you might be able to tell me more about the show.

TURLOUGH:

I'm afraid I've never heard of it.

UNA:

Thing is – it's not like a normal programme. It's not listed in the T.V. Times or anything. It just sort of appears in the middle of others. Last week it came on halfway through *Fraggle Rock*.

TURLOUGH:

Like it's hijacking the signal?

UNA:

Exactly. I first saw it on a tape I'd set to record Delia Smith. I thought I'd just set the timer wrongly, but then I showed it to the others at my S.F. and F. group and they [thought –]

TURLOUGH:

S.F. and what?

UNA:

Sorry – Science Fiction and Fantasy. We meet on Saturdays to chat and swap videos and so on. We liked it and we wanted to know more, but when I called the B.B.C. they didn't know anything about it. In fact they'd had complaints from people wanting to watch Delia Smith – and they were all from people in York and around.

TURLOUGH:

Then it's someone hijacking the signal in a very localised way?

UNA:

Yes – we've seen the show on all four channels now, we always call the station, they never know anything about it and all the complaints are from this area.

TURLOUGH:

You need to meet the Doctor. Come on.

F/X TURLOUGH STANDS.

UNA:

The who?

TURLOUGH:

The Doctor, he's our other 'house mate'.

UNA:

I... have only just met you and I do actually have other stuff to do today.

TURLOUGH:

Do you want to get to the bottom of this?

UNA:

Yes, but –

TURLOUGH:

Then you need to meet the Doctor.

SCENE 13. INT. GAME SHOW SET

HOSTESS:

Poor Graham. He was so close.

TEGAN:

Is that it? He's...

HOSTESS:

Out of the game? I'm afraid so. But don't worry — it's Sadia's turn to try a task. Ready, Sadia?

SADIA:

As I'll ever be.

TEGAN:

Good luck, Sadia. Fingers crossed!

SCENE 14. INT. TARDIS – CONTROL ROM

F/X DOORS OPEN. TURLOUGH ENTERS.

DOCTOR:

Turlough, there you are! The good news is, my tracker seems to be working – I was able to trace you all [through –]

TURLOUGH:

Doctor, I've found someone who's seen Tegan.

DOCTOR:

Oh, marvellous!

TURLOUGH:

On television.

DOCTOR:

What?

TURLOUGH:

Come on, she's just outside. –

FOLLOW TURLOUGH AND DOCTOR OUT OF TARDIS. DOORS CLOSE.

SCENE 15. EXT. QUIET STREET

F/X DOCTOR FOLLOWING TURLOUGH.

TURLOUGH:

Her name's Una.

DOCTOR:

Where is she?

TURLOUGH:

I asked her to wait behind a wall, so I didn't have to explain why you're inside a police box.

DOCTOR:

Didn't she find that odd?

TURLOUGH:

Yes, she did. I told her our front garden was a mess and I didn't want her to see it because I was embarrassed.

DOCTOR:

And did she believe that?

TURLOUGH:

I don't think so. Ssh, here we are. (CALLING) Una!

UNA:

(COMING OUT FROM BEHIND WALL) You're this... 'Doctor'?

DOCTOR:

I am. Hello.

TURLOUGH:

I think Una was starting to think I'd made you up.

UNA:

(SHE WAS) I wasn't.

DOCTOR:

I understand you have a videotape of a programme with our missing friend on it.

UNA:

Yes.

DOCTOR:

Could I see it please?

UNA:

There's a copy at my house...

DOCTOR:

Excellent. Lead the way.

SCENE 16. INT. GAME SHOW SET

F/X OVER SCREEN – SOUND OF THROBBING, SWOOSHING LASER.

HOSTESS:

One more moving laser beam to leap. But can Sadia time it properly?

SADIA:

(D) Tegan – tell me when to jump!

TEGAN:

Three, two, one – now!!

SADIA:

(D) (EFFORT)

F/X 'SUCCESS' JINGLE.

HOSTESS:

She's got the gem!

TEGAN:

Sadia, you did it!!

SCENE 17. INT. RICHARD AND STUART'S FLAT – LIVING ROOM

F/X TELEPHONE RINGS. RICHARD ANSWERS IT.

RICHARD:
Hello?

F/X UNA SPEAKS IN A LOW VOICE, NOT WANTING TO BE
OVERHEARD.

UNA:
(D) Richard, it's Una.

RICHARD:
Oh – did you go to that café? Was Sadia there?

UNA:
(D) No – she's vanished. But I met these two men who know the
other woman on the last episode.

RICHARD:
Tegan? Wow.

UNA:
(D) And... they've come home with me.

RICHARD:
They're at your house now?

UNA:
(D) Yes, I've left them watching the tape – I'm on the
extension in the kitchen so they can't hear me. They seem... a
bit odd.

RICHARD:
Odd how?

UNA:
(D) Just... not normal? I do want to help them if she really is
missing, but – look, could you come over?

RICHARD:
Of course. It'll just be me, Stuart's still asleep – he's on
nights at the hospital at the moment.

UNA:
(D) Thanks – I'd better go, bye –

RICHARD:
Bye.

F/X UNA HANGS UP. CROSS TO:

SCENE 18. INT. UNA'S HOUSE – LIVING ROOM

F/X DOCTOR AND TURLOUGH ARE WATCHING UNA'S TAPE. FROM
SCENE 4:

TEGAN:

(D) Hi everyone. Not sure what I'm doing here, to be honest.

F/X SCENE 8 GAMESHOW MATERIAL CONTINUES UNDER...

DOCTOR:

Good grief.

TURLOUGH:

Those are the clothes she was wearing last time we saw her,
aren't they?

F/X UNA ENTERS, CARRYING MUGS.

UNA:

Here you go – one tea with milk...

DOCTOR:

Thank you, Una.

UNA:

One with milk and sugar.

TURLOUGH:

Thanks.

DOCTOR:

(TO UNA) Tegan seems rather confused. Clearly, she's no idea
how she got there.

UNA:

The contestants always say that – I thought it was just part of
the show.

TURLOUGH:

I can't imagine Tegan playing along with that.

DOCTOR:

No. Do they win?

UNA:

They do a task each, they take it in turns – I can fast forward
to her task if you like?

DOCTOR:

Please.

F/X UNA FAST FORWARDS THE TAPE ON THROUGH...

TURLOUGH:

I think I remember Tegan telling me about this programme.

DOCTOR:

When?

TURLOUGH:

A week ago, perhaps? – To be honest I wasn't fully listening, but she said it came on in a caff in the middle of the cricket highlights.

UNA:

That must be the one we're missing! Wonder if my Dad recorded it?

DOCTOR:

From what you're telling us, someone is making this television programme and broadcasting it, illegally and at random, across the immediate area.

UNA:

What puzzles me is this must have cost quite a bit to make. There are several sets and look at the computer graphics – I mean they're almost as good as the ones in *Tron*.

TURLOUGH:

High praise indeed.

UNA:

But it's not on a proper channel, so who's paying for it? And where are they making it?

TURLOUGH:

And at least two people who were on the show haven't been seen since.

UNA:

Oh – this is Tegan's bit.

F/X UNA HITS PLAY.

HOSTESS:

(D) Tegan, when you walk through this portal –

CROSS TO:

SCENE 19. INT. GAME SHOW SET [CONTINUOUS]

HOSTESS:

[...] you'll find yourself on a large version of something you humans call a chess board.

TEGAN:

Right...

HOSTESS:

But this game is not chess. You must cover every square of the board once, you cannot step on any square twice and there is someone you must avoid meeting.

TEGAN:

How long do I have?

HOSTESS:

As long as you like. Sadia will guide you through your headset. Now, if you'd step through the portal...

TEGAN:

All right...

F/X TEGAN TAKES A STEP FORWARD. A WIBBLY NOISE AS SHE
VANISHES.

SCENE 20. INT. GAME SHOW SET – CHESSBOARD

F/X WIBBLY NOISE AS TEGAN REAPPEARS IN AN ECHOEY ROOM.

TEGAN:

OK, I'm here...

SADIA:

(D) I can see you on the screen, Tegan. The gem is on a square at the other side of the board.

TEGAN:

Yep – I can see it.

SADIA:

(D) But there's someone else stepping onto the board – it looks like...

TEGAN:

Me. It's me.

F/X THE OTHER TEGAN SPEAKS FROM THE OTHER SIDE OF THE BOARD, SOME DISTANCE AWAY.

SHADOW TEGAN:

(OFF) Oh look. It's me.

TEGAN:

You're not real – you can't be...

SHADOW TEGAN:

(OFF) I could say the same about you.

SADIA:

(D) Ignore her, Tegan – step on at the near corner and start covering the squares to your right.

TEGAN:

Right –

F/X TEGAN STEPS ONTO THE BOARD AND STARTS WALKING.

SHADOW TEGAN:

(OFF) I'm not going to make it that easy for you.

F/X SHADOW TEGAN ALSO STEPS ONTO THE BOARD. CROSS TO:

SCENE 21. INT. UNA'S HOUSE – LIVING ROOM [CONTINUOUS]

F/X RETURN TO THE DOCTOR, TURLOUGH AND UNA WATCHING TV.

TEGAN:

(D) She's coming across to cut me off!

TURLOUGH:

Does she win?

UNA:

Watch for yourself.

DOCTOR:

Una, I want to know if my friend survives this.

UNA:

What? It's just a TV show.

DOCTOR:

I'm not at all convinced it is. Please, tell us what happens.

UNA:

She wins.

TURLOUGH:

(RELIEVED) Good.

UNA:

Look, I'll show you –

F/X UNA FAST FORWARDS THE VIDEO.

DOCTOR:

There were three contestants at the start. Now there are only two – what happened to Graham?

UNA:

He... was on a pyramid that collapsed.

DOCTOR:

I see.

F/X UNA PRESSES PLAY – THE SHOW STARTS AGAIN.

SADIA:

(D) Step left, Tegan!

F/X CROSS BACK TO:

SCENE 22. INT. GAME SHOW SET – CHESSBOARD [CONTINUOUS]

TEGAN:

Here goes nothing –

F/X TEGAN STEPS.

SHADOW TEGAN:

(OFF) No!

TEGAN:

That's it – I've got the gem!

F/X TEGAN STOPS AND PICKS UP THE GEM. THE WIBBLY NOISE
FROM THE PORTAL SOUNDS AGAIN...

SCENE 23. INT. GAME SHOW SET [CONTINUOUS]

F/X WIBBLY NOISE AS TEGAN REJOINS SADIA AND THE HOSTESS.

SADIA:

Well done, Tegan.

TEGAN:

That was close...

HOSTESS:

Another power gem! I'll take that, if I may?

TEGAN:

Oh... of course.

HOSTESS:

Thank you, Tegan. And you'll both join me for more adventures next time?

SADIA:

Yeah.

TEGAN:

Definitely.

HOSTESS:

And I hope you at home will join me too. Goodbye.

GRAMS CLOSING 'POWER GAME' THEME BEGINS...

SCENE 24. INT. UNA'S HOUSE – LIVING ROOM [CONTINUOUS]

F/X BACK IN THE ROOM – THE THEME MUSIC CONTINUES.

TURLOUGH:

Is that how every show ends?

UNA:

How do you mean?

TURLOUGH:

No prizes? The contestants who survive just get invited back for the next show?

UNA:

I guess, when you put it like that, it does seem.. odd.

TURLOUGH:

And they keep playing until...?

UNA:

Until they lose.

DOCTOR:

How many episodes of this show have you recorded?

UNA:

Fourteen. It's not a complete set –

DOCTOR:

I'd like to see them.

UNA:

All of them?

DOCTOR:

Yes, please – starting with the earliest one.

UNA:

Doctor – tell me what you think is happening.

DOCTOR:

I think people are being taken and forced to participate in these games.

TURLOUGH:

What for?

DOCTOR:

I don't know. That's why I'd like to watch more.

TURLOUGH:

But why take Tegan?

DOCTOR:

Maybe they took Kamelion first. Tegan found out where he went and they took her too.

TURLOUGH:

The other contestant on this programme might even have been Kamelion.

DOCTOR:

Any of the contestants might have been Kamelion.

UNA:

Who's Kamelion?

DOCTOR:

Another friend of ours who went missing.

UNA:

What do you mean, any of the contestants could be him?

TURLOUGH:

He... looks different at different times.

DOCTOR:

Another possibility is the very act of watching the programme is part of the process.

UNA:

What?

DOCTOR:

We know Tegan saw it before she vanished.

TURLOUGH:

It would make sense to take people who are familiar with the show already.

DOCTOR:

That might be the whole purpose of the broadcasts.

UNA:

But... doesn't that mean we're all at risk?

DOCTOR:

Yes. So we need to gather all the information we can, which means —

F/X THE DOCTOR'S KAMELION DETECTOR STARTS BLEEPING FROM
 INSIDE A BAG.

UNA:

Your bag is beeping.

TURLOUGH:

You've picked up a signal?

F/X DOCTOR IS GETTING THE DEVICE OUT OF THE BAG.

DOCTOR:

Yes!

UNA:

What on earth is that?

DOCTOR:

Something I built to help find our other friend – and it's working!

F/X DOCTOR OPERATES THE CONTROLS. AT THE SAME TIME THE DOORBELL RINGS.

UNA:

Excuse me, I'd better get that.

F/X FOLLOW UNA STANDS AND GOES TO THE DOOR THROUGH...

DOCTOR:

(GOING OFF) I just need to get a fix on the signal. Come on, come on...!

SCENE 25. INT. UNA'S HOUSE – HALLWAY [CONTINUOUS]

F/X UNA OPENS THE FRONT DOOR.

RICHARD:

Una! Are they still here?

UNA:

Richard – I'm glad you've turned up.

RICHARD:

Why, what have they done?

UNA:

They think the people who make *The Incredible Power Game* are kidnapping people to be contestants and also that... somehow it's not a game?

RICHARD:

It sounds like you need to call the police. Or the loony bin.

UNA:

I don't know... if he's right, we could all be in danger.

RICHARD:

Come on, Una –

UNA:

In a strange way it all adds up – there's definitely something odd about the show, we've always known that –

RICHARD:

But kidnapping, though?

F/X DOCTOR AND TURLOUGH ARE BUSTLING THEIR WAY INTO THE HALLWAY WITH THE DOCTOR'S DEVICE.

DOCTOR:

We've got a fix, but we need to be quick in case it goes again. – Hello, I'm the Doctor.

RICHARD:

I'm Richard...

TURLOUGH:

Turlough.

RICHARD:

Are you going?

DOCTOR:

Yes, heading for the source of this.

UNA:

I'll come with you.

RICHARD:

Una —

UNA:

I just want to see.

RICHARD:

Then I'm coming too.

DOCTOR:

Is that your car in the driveway, Richard?

RICHARD:

Yes...

DOCTOR:

Excellent! With your help we can be there even faster. Come on!

F/X DOCTOR AND TURLOUGH STRIDE OUT OF THE DOOR.

UNA:

Don't look at me like that, Richard.

RICHARD:

I don't know what you mean.

F/X UNA STEPS OUT AND CLOSES THE DOOR BEHIND HERSELF.

SCENE 26. INT. CAR (IN MOTION)

F/X FADE UP. RICHARD IS DRIVING. DOCTOR, UNA AND TURLOUGH
ALSO IN THE CAR.

DOCTOR:
Turn right, Richard...

RICHARD:
There's no right turn here.

UNA:
You can come off at the next one and track back.

RICHARD:
Yes, I do know the roads in this area –

DOCTOR:
I don't want to lose this – we're so close.

TURLOUGH:
Do we think Kamelion was the third contestant, and now he's
failed he's been let go?

DOCTOR:
Richard, straight ahead. (TO TURLOUGH) Yes – it might be that
Tegan and Sadia haven't come back yet because they're being
held for the next show. Of course we're still assuming
Kamelion's disappearance is connected to the programme.

RICHARD:
Wait a minute...

DOCTOR:
(IGNORING HIM) On balance I hope it is. Firstly because if he
was a contestant on the programme he can tell us more about it,
and secondly because if it isn't we may be dealing with two
problems rather than one. Richard, stop here.

F/X RICHARD STOPS THE CAR.

UNA:
But this is –

RICHARD:
Yeah. Doctor – this is where I live.

DOCTOR:
Come on.

THEY EXIT CAR. INTO:

SCENE 27. EXT. STREET [CONTINUOUS]

F/X SLAMMING CAR DOORS AS DOCTOR, TURLOUGH, UNA AND RICHARD EXIT.

RICHARD:

My flat's up there.

DOCTOR:

Yes, that's where the signal's coming from.

F/X THEY ALL START WALKING QUICKY.

UNA:

What does all this mean?

TURLOUGH:

It means Kamelion is in Richard's flat.

RICHARD:

But Stuart's in there.

DOCTOR:

You're sure Stuart isn't a shape-changing robot?

UNA:

(LAUGHS)

TURLOUGH:

No really, Kamelion is a shape-changing robot. Hence the name.

RICHARD:

(INDIGNANT) Of course not, Stuart's a... man.

F/X KEY IN DOOR. THEY HEAD INSIDE.

SCENE 28. INT. VESTIBULE/RICHARD AND STUART'S FLAT – HALLWAY
[CONTINUOUS]

F/X RUSHING BRISKLY ALONG...

RICHARD:

The flat door's already open.

TURLOUGH:

Someone's broken in?

F/X RICHARD ENTERS FLAT HALLWAY FIRST, FOLLOWED BY THE DOCTOR, TURLOUGH AND UNA.

RICHARD:

(CALLING) Stuart? You there?

BEAT.

DOCTOR:

(CALING) Kamelion? It's the Doctor...

UNA:

Didn't you say Stuart was asleep?

RICHARD:

Yes – I'll check the bedroom.

F/X RICHARD WALKS OFF.

TURLOUGH:

Are you still picking up the signal, Doctor?

DOCTOR:

Yes, but I can't pinpoint it any closer than –

F/X A SHORT DISTANCE AWAY, RICHARD OPENS A DOOR...

RICHARD:

(OFF, SEEING HOSTESS) You!!

UNA:

Richard?

F/X DOCTOR, TURLOUGH AND UNA RUSH OVER. CROSS TO:

SCENE 29. INT. RICHARD AND STUART'S FLAT – BEDROOM [CONTINUOUS]

F/X RICHARD STANDS AT THE DOOR. THE HOSTESS IS THERE, AND HAS TRAPPED STUART IN A FIZZING ENERGY FIELD.

STUART:

Help –

RICHARD:

What are you doing to him?

HOSTESS:

He has been chosen to take part in *The Incredible Power Game*.

STUART:

Richard, help – I can't move!

HOSTESS:

His brain patterns indicate he's familiar with our show. Do not try to help him. He's going on an adventure. We're waiting for the transfer portal to open.

F/X DOCTOR, TURLOUGH AND UNA ARRIVE BEHIND RICHARD.

UNA:

It's the Hostess!

DOCTOR:

No, it's Kamelion.

TURLOUGH:

What?

DOCTOR:

Kamelion is the Hostess.

RICHARD:

That's your friend?

TURLOUGH:

Apparently.

UNA:

Then tell her to stop!

DOCTOR:

Kamelion! Let him go.

HOSTESS:

That name is no longer relevant. I am the Hostess.

RICHARD:

Get off him –

F/X RICHARD STRIDES FORWARD, TRIES TO WRESTLE THE HOSTESS AWAY —

HOSTESS:

I told you not to help. (EFFORT, STRIKES RICHARD)

F/X HOSTESS THROWS RICHARD ACROSS THE ROOM. HE LANDS HEAVILY IN THE CORNER.

RICHARD:

(OFF) Oof —

UNA:

Richard!

TURLOUGH:

Doctor — can't you do something?

F/X DOCTOR HURRIEDLY ADJUSTS THE CONTROLS ON HIS DEVICE.

DOCTOR:

If I reverse the settings on the machine, I can use it to broadcast back at Kamelion and try to disrupt her functions —

HOSTESS:

Do not attempt to —

F/X DOCTOR HITS A BUTTON, A SCREE OF INTERNET DIAL-UP NOISE COMES FROM HIS DEVICE. HOSTESS REPEATS THE SAME SYLLABLE OVER AND OVER.

HOSTESS:

to to to to to —

DOCTOR:

Turlough, pull Kamelion away from him, bring her here!

TURLOUGH:

Right —

F/X TURLOUGH GRABS THE HOSTESS, PULLS HER AWAY. SHE CONTINUES TO JABBER LIKE A STUCK RECORD.

DOCTOR:

Well done, Turlough —

F/X BUT THE DEVICE SPARKS AND EXPLODES. THE SCREE STOPS AND THE HOSTESS RESUMES FUNCTIONING.

HOSTESS:

to to interfere.

F/X A PORTAL LIKE THE ONE IN THE SHOW OPENS.

HOSTESS:

The portal is ready. A contestant is needed. You will do.

TURLOUGH:

Me? No —

DOCTOR:

Turlough, get away from her!

F/X HOSTESS STEPS THROUGH THE PORTAL, DRAGGING TURLOUGH
 WITH HER. THE PORTAL CLOSES. QUIET.

STUART:

Richard...?

RICHARD:

Stuart — are you all right?

STUART:

I'm fine — but... what happened?

UNA:

Doctor? Where's Turlough?

DOCTOR:

The Hostess took him. He's gone.

END OF PART ONE

PART TWO

(NO REPRISE)

SCENE 30. INT. STUART AND RICHARD'S FLAT – LIVING ROOM

F/X DOCTOR PACING AROUND URGENTLY. THE TV IS ON, SHOWING SNOOKER (SEE APPENDIX A).

DOCTOR:

Richard, Stuart – do you have another television set?

STUART:

I've got my old black and white portable, from before I moved in...

DOCTOR:

Excellent – go and get it please. Is that the only one?

F/X STUART RISES AND LEAVES THE ROOM.

RICHARD:

Yes, sorry.

UNA:

I could go and get mine –

DOCTOR:

Thank you, Una, but I'm not sure there's time – if I'm right, a new episode of the show will be starting any moment.

UNA:

So... do you know the Hostess?

DOCTOR:

Yes. She's the shape-changing robot who travels with me.

RICHARD:

Travels?

DOCTOR:

At this point can I assume you've seen enough that nothing I say will sound far-fetched any more?

UNA:

Yes.

RICHARD:

Yes, you can.

DOCTOR:

Good. I'm not human and I travel in time and space.

RICHARD:

(BEAT) OK.

UNA:

Why is your robot doing this?

DOCTOR:

Kamelion was built to serve, so I'm afraid he – or in this form, she – is susceptible to the influence of strong personalities. She would never do this otherwise, believe me – usually she's a benign, curious sort of fellow.

RICHARD:

Who could be controlling her?

DOCTOR:

I don't know, but they've given her the ability to open dimensional portals.

UNA:

That's what was in the bedroom?

DOCTOR:

Yes, she can't usually do that.

UNA:

This is amazing. I can't believe it. (CATCHES HERSELF) I mean, I'm sorry your friends are in danger –

DOCTOR:

Don't apologise. Flipping between concern and wonderment is my default state.

F/X STUART RETURNS WITH THE PORTABLE SET AND PLUGS IT IN.

STUART:

Here you go.

DOCTOR:

Thank you, Stuart – is it tuned in?

STUART:

Yes. Oh, but not Channel 4 I think.

DOCTOR:

In that case use the colour set for BBC2 and Channel 4, the black and white for BBC1 and ITV.

RICHARD:

Use how?

F/X DOCTOR TURNS THE PORTABLE SET ON. IT'S IN THE MIDDLE OF AN OLD WAR FILM (SEE APPENDIX B).

DOCTOR:

I need you to use these two sets to monitor all four channels. I suggest you change over every thirty seconds or so. If an episode starts, let me know immediately.

UNA:

What will you be doing?

DOCTOR:

I'm going to check the data buffers of my tracker – I'm optimistic that it picked up some information about that portal, since that's what Kamelion was doing when I traced her here. I'm just hoping the tracker isn't completely burned out.

F/X DOCTOR STRIDES BACK TOWARDS THE BEDROOM.

UNA:

Might as well sit over by the T.V.s, so we don't have to keep getting up.

RICHARD:

Good point.

F/X THEY WALK OVER TO THE TVS AND SIT ON THE FLOOR.

RICHARD:

Can't believe we're spending Sunday afternoon watching sport.

STUART:

I actually... quite like sport.

RICHARD:

No you don't. Do you?

STUART:

I never quite knew how to tell you.

F/X AWKWARD SILENCE.

UNA:

Let's check the other channels, shall we?

SCENE 31. INT. WAITING ROOM

F/X COMPLETELY SILENT SPACE. TURLOUGH STUMBLES INTO IT.

TURLOUGH:

Kamelion? Where are you? Take me back to the Doctor!

TEGAN:

Turlough? Is that you?

TURLOUGH:

Tegan! Where are we?

SADIA:

Do you know this boy?

TEGAN:

Yeah – this is Turlough.

SADIA:

I'm Sadia. Have you come to play the game?

TURLOUGH:

No – I was kidnapped. – Tegan, this is important. The Doctor and I saw you on the television –

TEGAN:

I know. I'm glad you're here. It's going to be fun.

TURLOUGH:

But they're not just games – there's something else..

SADIA:

What else?

TURLOUGH:

The Doctor said... (REALISATION) I can't remember. Why can't I remember?

F/X THE VOICE OF THE HOSTESS BOOMS OUT (AS IF OVER PA).

HOSTESS:

Attention contestants. Another episode will begin shortly. I hope you're all ready.

F/X SINISTER MUSICAL TONE IN BACKGROUND.

TEGAN:

Great!

SADIA:

I can't wait.

TURLOUGH:

(BEAT) I think we'll make a good team, don't you?

SCENE 32. INT. STUART AND RICHARD'S FLAT – LIVING ROOM

F/X WAR MOVIE/SNOOKER BACKGROUND ON TVS (SEE APPENDICES).
 UNA FLICKS THE SNOOKER TO ANOTHER CHANNEL – AND IT'S
 THE POWER GAME THEME MUSIC.

UNA:

(CALLS) Doctor?

STUART:

(CALLS) Doctor, it's starting!

RICHARD:

Hit record, there's still a tape in.

F/X STUART HITS RECORD AS THE DOCTOR RUSHES THROUGH FROM
 THE NEXT ROOM.

DOCTOR:

I'm not ready yet! Tune both the televisions to that channel –

RICHARD:

Right –

F/X RICHARD CHANGES THE CHANNEL – THE MUSIC IS NOW COMING
 SIMULTANEOUSLY FROM BOTH SPEAKERS.

DOCTOR:

And clip these onto the aerials.

F/X UNDER THIS DIALOGUE THE THEME MUSIC GOES INTO THE
 PROGRAMME.

HOSTESS:

(UNDER DIALOGUE) Hello, humans and welcome to The Incredible
Power Game. Three of you have joined me in my quest for Power
Gems, so I can fuel my ship and return to my own dimension.

UNA:

What are they?

DOCTOR:

They should help us lock onto the TV signal – it must be coming
from somewhere and we need all the data we can get.

F/X DOCTOR LEAVES AS HOSTESS CONTINUES HER INTRO.

HOSTESS:

(D) Let's meet the contestants. You might remember some of
them.

F/X TRANSITION MUSIC.

HOSTESS:

(D) Greetings, brave adventurers from Earth – and thank you for coming to my aid! We have a new contestant today – Vislor Turlough, a student from Middlesex.

TURLOUGH:

(D) Hello.

STUART:

(CALLS) Doctor? Turlough is on the show!

DOCTOR:

(OFF) Good – at least we have a chance of reaching him!

SCENE 33. INT. GAME SHOW SET

F/X HOSTESS STILL BRIEFING TEGAN, TURLOUGH AND SADIA.

HOSTESS:

Let's ask the computer what your first task is and who's going to tackle it.

F/X TWINKLING COMPUTER NOISES — THEN A BRIGHT SPARKLING NOISE.

HOSTESS:

Sadia has been chosen.

SADIA:

OK!

HOSTESS:

It's a hawk pod challenge.

TEGAN:

You'll ace it!

HOSTESS:

Here's a map...

F/X COMPUTER DISPLAY MAKES A TWINKLING NOISE.

HOSTESS:

You'll be flying the hawk pod over the sea and landing here, on the island. You'll see a power gem on the shore. But look out for serpents on the way!

CROSS TO:

SCENE 34. INT. STUART AND RICHARD'S FLAT – LIVING ROOM
[CONTINUOUS]

F/X UNA, RICHARD AND STUART STILL WATCHING THE SHOW,
 WHICH CONTINUES IN B/G.

[HOSTESS:

(D) You can watch her progress on the monitor. Ready, Sadia?

SADIA:

(D) Yes.

HOSTESS:

(D) The hawk pod is this way.

F/X (D) TRANSITION JINGLE.]

UNA:

An island? That's new.

STUART:

Yeah, isn't it usually the desert they fly the hawk pod over?

RICHARD:

Maybe they've got better graphics now, and they can do water?

UNA:

More dangerous – you can drown in water.

RICHARD:

Yeah but this water is just a blue line on a BBC Micro.

UNA:

In the context of the game, I mean –

RICHARD:

If she crashes into the water it'll be game over. just like
it's game over if she crashes into the desert. The game's the
same, it's a flight simulator.

CROSS TO:

SCENE 35. INT. HAWK POD [CONTINUOUS]

F/X A FLIGHT SIMULATOR: SADIA SITS IN THE MIDDLE OF IT AND OPERATES THE CONTROLS WHILE TEGAN AND TURLOUGH ADVISE HER VIA RADIO. THERE'S ALSO A FAKE-SOUNDING FLYING NOISE.

TEGAN:

(D) Bear right, Sadia – the island's coming into view.

SADIA:

Thanks Tegan – I see it...

F/X SADIA OPERATES VARIOUS CONTROLS AND THE POD CHANGES COURSE.

CROSS BACK TO:

SCENE 36. INT. STUART AND RICHARD'S FLAT – LIVING ROOM
[CONTINUOUS]

STUART:

You can't get that kind of movement on a BBC Micro.

RICHARD:

Whatever they're using –

STUART:

I don't think any computer on the market can animate that smoothly.

RICHARD:

But it's obviously been done on a computer.

STUART:

It looks like it has.

UNA:

She's doing well so far.

CROSS BACK TO:

SCENE 37. INT. HAWK POD [CONTINUOUS]

TURLOUGH:

(D) Sadia – something made the water ripple just now.

SADIA:

Which side, Turlough?

TURLOUGH:

(D) Ahead and to the left.

SADIA:

I can't see it.

TEGAN:

(D) It's right underneath you now.

SADIA:

I'll pull up just in case.

TEGAN:

(D) Check the sky's clear first.

SADIA:

Yep, there's nothing showing up [on –]

F/X ABRUPTLY THE AMBIENCE CHANGES COMPLETELY. SADIA IS
FLYING THE POD THROUGH A TERRIFYING RAIN-LASHED
LANDSCAPE. BONE-QUAKING ROARS COME FROM BELOW.

SADIA:

What –

F/X THE AMBIENCE GOES BACK TO THE CALM, FAKE ONE THEN
FLICKERS BACK AND FORTH A FEW TIMES, BEFORE SETTLING
ON THE NOISIER, REAL ONE.

SADIA:

Tegan? Turlough? Everything looks different suddenly –

TEGAN:

(D) Yes – we can see it too. It doesn't look like the game at
all –

TURLOUGH:

(D) Yes – there's a real sea and real rocks, this doesn't look
like a simulation.

SADIA:

It looks real, like I'm on a real alien planet!

F/X A SERPENT RISES OUT OF THE SEA, ROARS...

TEGAN:

(D) Sadia, look out – there's a serpent!

F/X SERPENT TRIES TO EAT SADIA'S HAWK POD.

SADIA:

Oh my –

TURLOUGH:

(D) Those things are definitely not computer simulations –

F/X SADIA VIOLENTLY STEERS THE POD AWAY FROM THE SERPENT.

TEGAN:

(D) Sadia? Are you OK?

SADIA:

Yes, I dodged it just in time. – What is all this? It looks so real!

TURLOUGH:

(D) Remember, you still need to land the pod safely.

SADIA:

Yes – yes, I'm almost at the island, [I'll –]

TEGAN:

(D) Look out, there's something coming at you!

SADIA:

From the sea?

TURLOUGH:

(D) From the sky! Like a bird –

SADIA:

What?

F/X A VICIOUS BIRD-LIKE CREATURE SCREECHES AS IT COMES
CRASHING INTO THE SIDE OF THE POD.

SADIA:

No, no! –

SCENE 38. INT. GAME SHOW SET [CONTINUOUS]

F/X TEGAN AND TURLOUGH ARE STILL WATCHING THE SCREEN,
 WHICH HAS GONE BLANK. 'FAILURE' JINGLE.

TEGAN:

Sadia?

TURLOUGH:

What happened to her?

HOSTESS:

Oh dear. She lost.

TEGAN:

But all that stuff on the screen – there was a real sea there!
And a dark purple sky!

TURLOUGH:

Yes, and those creatures weren't just animations...

HOSTESS:

A bug in the system.

TEGAN:

A bug?

TURLOUGH:

That was no simulator, [that was –]

F/X HOSTESS CLAPS HER HANDS.

HOSTESS:

Another game.

TURLOUGH:

What about Sadia?

HOSTESS:

She lost. But I'm sure you'll do better. Won't you, Turlough?

F/X SINISTER MUSICAL TONE IN BACKGROUND.

TEGAN:

(BEAT) He'll do his best.

TURLOUGH:

Of course.

SCENE 39. INT. STUART AND RICHARD'S FLAT – LIVING ROOM
[CONTINUOUS]

F/X UNA, RICHARD AND STUART STILL WATCHING THE SHOW.

STUART:

Was it models? Like... very detailed models?

UNA:

It was real. Actually real. (CALLS) Doctor!

RICHARD:

But how...?

F/X DOCTOR COMES THROUGH.

DOCTOR:

No good. I've only got fragments of data from the device. I need more information if I'm to –

UNA:

Doctor – something happened during the last game.

STUART:

It was the hawk pod game.

RICHARD:

Like a small spaceship? You have to steer it through a dangerous landscape –

UNA:

Usually it's just a computer simulation but this time it suddenly turned into a real landscape, and it looked –

STUART:

Alien. There were monsters –

DOCTOR:

Did you record it?

RICHARD:

Of course.

DOCTOR:

Show me.

RICHARD:

But if I do that I'll have to stop the tape – I'll miss the rest of [the –]

DOCTOR:

Richard, we have to reach that place before the end of the programme. Please, rewind the tape!

SCENE 40. INT. GAME SHOW SET

F/X TURLOUGH GUIDED TO A PORTAL BY THE HOSTESS.

HOSTESS:

Now then Turlough – once you've gone through the portal, you'll need this weapon.

TURLOUGH:

(TAKING IT) Right...

HOSTESS:

You'll be in a cave. The bats are deadly – so make sure you shoot every last one before you go for the power gem.

TURLOUGH:

Got it.

HOSTESS:

Good luck!

F/X TURLOUGH STEPS THROUGH THE PORTAL. WIBBLE.

SCENE 41. INT. CAVE

F/X WIBBLE. TURLOUGH ARRIVES IN WHAT LOOKS LIKE ANOTHER
SIMULATION. PRIMITIVE 8-BIT APPROXIMATIONS OF BAT
SCREECHES.

TURLOUGH:

Seems simple enough –

F/X TURLOUGH SHOOTS THE FIRST BAT – IT'S LIKE A LIGHT GUN
GAME.

TEGAN:

(D) Good shot, Turlough.

TURLOUGH:

Thanks – any sense of how many of these I have to hit?

TEGAN:

(D) Life-sign monitor says there's fifty-four in the cave.

F/X TURLOUGH SHOOTS TWO MORE BATS.

TURLOUGH:

Does that include me?

TEGAN:

(D) Not sure.

TURLOUGH:

I'll assume not then.

F/X HE SHOOTS TWO MORE BATS. CROSS TO:

SCENE 42. INT. STUART AND RICHARD'S FLAT – LIVING ROOM [CONT]

F/X RICHARD REWINDING THE TAPE. BAT-SHOOTING ACTION CONTINUES ON THE PORTABLE SET.

RICHARD:
Found it.

DOCTOR:
Stuart, turn the sound down on the other set.

STUART:
Sure –

F/X BAT-SHOOTING MUTED.

DOCTOR:
Keep watching it, tell me if anything happens to Turlough.

STUART:
Will do.

DOCTOR:
Now Richard, let's see this pod game.

F/X RICHARD HITS PLAY ON THE TAPE AND WE HEAR A REPLAY OF SADIA'S TERRIFYING EXPERIENCE IN THE POD.

DOCTOR:
Oh my goodness.

UNA:
It is real, isn't it? A real alien world?

DOCTOR:
Oh yes, very much so... although in a sense it isn't.

RICHARD:
What?

DOCTOR:
I think I've been there –

RICHARD:
(LAUGHS) What, on holiday?

DOCTOR:
Quiet – let me think.

BEAT.

STUART:
Doctor –

DOCTOR:

Please –

STUART:

No, Doctor – look at the other TV.

DOCTOR:

Mm? (LOOKING) Turn the sound back up.

F/X STUART DOES SO. TURLOUGH IS DUCKING SCREAMING WRAITHS
 WHOOSHING AT HIS HEAD.

TURLOUGH:

(D) They're not bats!

TEGAN:

(D - RADIO) I can see that!

STUART:

The same thing happened as before – the game seemed to break down and suddenly everything was...

DOCTOR:

Like the game, only real.

TEGAN:

(D - RADIO) What are they?

TURLOUGH:

(D) I don't know, they're like –

F/X TURLOUGH SHOOTS THREE OF THE WRAITHS – THEY EMIT
 UNEARTHLY SCREAMS AS THEY DIE.

TURLOUGH:

(D) ... spectres or something! How many more have I got to shoot?

TEGAN:

(D - RADIO) Sixteen to go!

F/X TURLOUGH KEEPS SHOOTING.

DOCTOR:

That's it – I should have realised.

UNA:

Does it help?

DOCTOR:

Absolutely, I know where they are – Richard, I need you to drive!

RICHARD:

Where?

DOCTOR:

To my TARDIS!

SCENE 43. INT. GAME SHOW SET

F/X TURLOUGH RETURNS THROUGH THE PORTAL – RAGGED AND EXHAUSTED.

TEGAN:

Turlough – well done, you made it!

TURLOUGH:

Barely.

HOSTESS:

You won the power gem. Congratulations... and thank you.

TURLOUGH:

Tell us what's happening here.

HOSTESS:

You're playing The Incredible Power Game, of course.

TEGAN:

Those things that were flying at him were real – and they were horrible!

HOSTESS:

There are many dangers on the path to each power gem.

TEGAN:

But these are real dangers!

TURLOUGH:

She's trying to hide them from us. To make it look like it's just a game –

HOSTESS:

Your turn to play, Tegan.

TEGAN:

No.

HOSTESS:

Turlough, give me the gem and the gun.

F/X HYPNOSIS MUSIC IN BACKGROUND.

TURLOUGH:

I... yes, of course.

TEGAN:

No – give the gun to me –

F/X TEGAN GRABS THE GUN FROM TURLOUGH.

TEGAN:

Right, now listen –

HOSTESS:

Tegan – you won't need that for your task.

TEGAN:

Shut up and tell me the truth –

HOSTESS:

The guns can't harm me.

TURLOUGH:

She could be right –

TEGAN:

Turlough, she's brainwashing you! It's like there's some signal she puts out, to make you think you're here willingly, that this is all just a TV show –

TURLOUGH:

... Isn't it?

TEGAN:

No! She keeps making me forget, but I think her control's breaking down. We're starting to see this place for what it really is.

HOSTESS:

Tegan, you won't win with that attitude.

TEGAN:

Why are you doing this? All these games – what's it for?

HOSTESS:

It's just a TV show.

TEGAN:

Then where are the cameras?

TURLOUGH:

Yes... where are the cameras?

TEGAN:

That's it, Turlough – keep remembering, don't let her brainwash you again –

HOSTESS:

Tegan, just give me the gun.

TEGAN:

If it's just a game, where's Sadia?

HOSTESS:

She lost.

TURLOUGH:

We were looking for someone else...

TEGAN:

But where is she?

HOSTESS:

You don't need her. She was a... liability.

TURLOUGH:

Wait, that's [what -] (THINKING THROUGH...)

TEGAN:

Hostess: you're going to send us home. Now.

HOSTESS:

But you need to play your last game, Tegan. You're so good at them.

TEGAN:

I'll use this gun, I swear -

TURLOUGH:

(REMEMBERS) Kamelion. - Tegan! The Hostess is Kamelion!

TEGAN:

Kamelion...?

TURLOUGH:

Something's controlling her. Him. it.

TEGAN:

So if I shoot I might kill Kamelion?

TURLOUGH:

I didn't mean that. I just meant there's something else here -

F/X THE TARDIS MATERIALISES.

HOSTESS:

Why don't we all calm down? Tegan, give me the gun...

TURLOUGH:

I know that sound! It's... (REMEMBERING WORD) the TARDIS!

TEGAN:

Oh, Doctor, good on ya -

TURLOUGH:

He found us!

HOSTESS:

(TO TEGAN) Give me the gun!!

F/X TARDIS DOOR OPENS, DOCTOR EMERGES.

DOCTOR:

Tegan, Turlough, good to see you.

CROSS TO:

SCENE 44. INT. STUART AND RICHARD'S FLAT – LIVING ROOM [CONT]

F/X STUART AND UNA WATCHING TV.

UNA:

Stuart – it's the Doctor!!

STUART:

Yeah, but where's Richard...?

CROSS BACK TO:

SCENE 45. INT. GAME SHOW SET [CONTINUOUS]

DOCTOR:

(WALKING UP) Kamelion, stop this.

HOSTESS:

You can't appeal to Kamelion, I'm afraid. We're in control.

DOCTOR:

Who are you?

HOSTESS:

We are the Sionem.

TURLOUGH:

Where are we?

DOCTOR:

Earth, actually.

TEGAN:

What? But —

DOCTOR:

But also not Earth. Same place, but in another universe with different physical laws. One where evolution took an alternative path. I visited it once, briefly, but —

F/X BEHIND HIM THE TARDIS IS DEMATERIALISING.

TEGAN:

Doctor, the TARDIS!

DOCTOR:

What? No!

TURLOUGH:

What happened to it?

DOCTOR:

It's not designed for travel into this universe. It's snapped back to our own, like it was on a piece of elastic.

TEGAN:

Then... we're stuck here?

DOCTOR:

Don't panic, Tegan. The Hostess brought us here, she must be able to send us back.

HOSTESS:

Maybe I will. If you play a game for me.

DOCTOR:

Oh, you won't get me that easily. You clearly have psychic powers – not only do you control Kamelion, you've also managed to convince people this was all just a TV show.

TURLOUGH:

She's changing what we see as well. Everything around us has been made to look different.

DOCTOR:

She's boosted Kamelion's power to change his own appearance and extended it to the whole environment. It's breaking down because I corrupted Kamelion's programming when you were kidnapped, Turlough.

HOSTESS:

The robot's systems are in the process of self-repairing.

TURLOUGH:

Why make this world look like a game show?

DOCTOR:

Because that turns it into something the contestants understand.

TEGAN:

(REALISATION) They want us to play the games for them!

HOSTESS:

We gained access to your broadcasts. It seemed this was the best way to make the tasks comprehensible. It calms the humans to believe it's a game.

DOCTOR:

But it's not, is it. That's why you don't do the tasks yourself – it's too dangerous.

TEGAN:

Then all the people who've failed are...

TURLOUGH:

Dead.

HOSTESS:

I haven't checked. Some of them might be alive out there.

DOCTOR:

And for what?

HOSTESS:

For the power gems, of course. I was telling the truth about that – they are a valuable energy source.

TEGAN:

If you need more you can get them yourself. You're going to send us back, and you're going to stop kidnapping people –

HOSTESS:

Why will I? Because you have my gun?

TEGAN:

Yes – I think you're bluffing about how it can't harm you.

HOSTESS:

I was. But I'm not now. I've infiltrated the gun and disabled it.

TEGAN:

What?

HOSTESS:

That's why I wanted to keep you talking. Pull the trigger if you like.

F/X CLICK CLICK CLICK AS TEGAN DOES SO.

TEGAN:

How did you do that?

HOSTESS:

We can get inside anything electronic. We broadcast ourselves into your world and took control of your robot.

DOCTOR:

Ah, an energy-based lifeform. Maybe it's just as well the TARDIS has gone – don't want you getting inside her.

TURLOUGH:

Doctor... what now?

F/X THE HAWK POD ZOOMING IN FROM OFF, THROUGH...

DOCTOR:

Well all this time she's been trying to keep us talking... little suspecting that I was trying to keep her talking.

TEGAN:

Why?

TURLOUGH:

Look! The hawk pod!

F/X THE HAWK POD ARRIVES, HOVERING. CROSS BACK TO:

SCENE 46. INT. STUART AND RICHARD'S FLAT – LIVING ROOM
[CONTINUOUS]

F/X STUART AND UNA STILL WATCHING.

HOSTESS:

(D) But the pod crashed –

F/X ON SCREEN, HATCH OPENS IN THE SIDE – RICHARD'S IN THERE.

RICHARD:

(D) No, it landed on the sea.

STUART:

Oh my –

UNA:

It's Richard!

DOCTOR:

(D) Come on, you two – into the pod!

F/X DOCTOR AND TEGAN HEAD FOR THE POD.

HOSTESS:

(D) I can easily infiltrate the pod's systems and stop [you –]

TURLOUGH:

(D) No you don't – (THROWS PUNCH)

F/X TURLOUGH PUNCHES THE HOSTESS.

UNA:

What happened? I didn't see, everything happened so fast –

STUART:

I think Turlough punched the Hostess – look, she's got his leg!

UNA:

The others can't leave without him!

F/X POD FLIES AWAY.

UNA:

Oh, they have.

SCENE 47. INT. HAWK POD (IN FLIGHT) [CONTINUOUS]

F/X THE POD FLYING AWAY.

TEGAN:

Where's Turlough?

DOCTOR:

Still down there. The Hostess got him.

TEGAN:

We've got to go back for him -

RICHARD:

Should we, Doctor?

DOCTOR:

If we go back, the Sionem will take over the pod's systems. We need to get some distance away.

TEGAN:

We can't leave him with her - them - whatever -

DOCTOR:

I don't want to, Tegan, but they won't kill him while he can still be useful. That buys us some time.

TEGAN:

To do what?

DOCTOR:

We have to stop the Sionem. I want to find these 'power gems' they've been collecting. If we can get hold of those, we may be able to bargain with them.

F/X FROM BEHIND...

SADIA:

What is she, this 'Sionem'?

TEGAN:

(STARTLED) Sadia! I didn't see you back there. - Hang on, I thought you were dead!

SADIA:

The pod crashed but it didn't sink.

RICHARD:

The Doctor and I found her - and the pod was working again.

DOCTOR:

They must be self-repairing, unlike the poor souls the Sionem brings here to fly them. In answer to your question – the Sionem is a gestalt being composed of pure energy who's infiltrated a robot friend of ours.

TEGAN:

Where are we going?

DOCTOR:

The TV signal that punches through into our universe is broadcast from the Sionem ship...

RICHARD:

Meaning we can lock onto it.

DOCTOR:

Yes. They keep the ship parked well away from the place where she runs the games.

TEGAN:

Probably worried someone will steal it –

SADIA:

And try to get home in it?

DOCTOR:

Exactly – and for that reason I'm sure it's where she keeps those so-called power [gems –]

F/X ILLUSION VANISHES ALL AROUND THEM, REPLACED BY
 TERRIFYING REALITY.

SADIA:

Oh my –

RICHARD:

It's that weird world again!

DOCTOR:

Don't panic, you two – this is just reality. We've gone beyond the range of the Hostess's illusions, that's all.

TEGAN:

Look out!

RICHARD:

Woah –

F/X RICHARD STEERS THE POD AWAY FROM A SCREAMING FLYING
 BEAST.

DOCTOR:

Well done, Richard. Remember, you're safer when you can see the real danger than when you can't.

SADIA:

Is that the ship down there? On that outcrop of rock?

TEGAN:

On that little island, yeah! I see it!

DOCTOR:

Take us down, Richard – and try to keep us away from those waves!

F/X THE POD STARTS TO DESCEND.

SCENE 48. INT. STUART AND RICHARD'S FLAT – LIVING ROOM

F/X STUART AND UNA CONTINUE TO WATCH THE SHOW. THE
 HOSTESS IS STILL TRYING TO GAIN INFLUENCE OVER
 TURLOUGH.

HOSTESS:

(D) When we reach my ship, you will do as I tell you, Turlough.

TURLOUGH:

(D) I don't, as a rule.

HOSTESS:

(D) Don't try to resist me...!

STUART:

I wish we could tell the Doctor what's happening somehow.

UNA:

He must know the Hostess has access to more hawk pods.

STUART:

Yes, but he might not realise how little time he has...

SCENE 49. EXT. OUTCROP

F/X DOCTOR, TEGAN, SADIA AND RICHARD WALKING UP.

TEGAN:

That's their ship?

SADIA:

It looks like a kids' climbing frame.

RICHARD:

Yeah, only much, much bigger.

DOCTOR:

As I say, they're an energy based life-form, so they don't need a cockpit or crew quarters. But they do have a cargo hold – look, in the middle.

TEGAN:

I'll bet that's where they keep the power gems.

DOCTOR:

If I just reach over the bars here... Yes, I think I can run a diagnostic on the ship.

F/X DOCTOR TINKERS WITH THE CONTROLS.

RICHARD:

If the Hostess can snatch people away from our world, why can't she escape from this planet?

SADIA:

Yeah, she says she needs the power gems so she can leave.

DOCTOR:

(CONFIRMATION) The ship is fully powered. They could escape at any time. So what are the power gems for?

TEGAN:

Well, do you want to see one?

DOCTOR:

Have you got one?

TEGAN:

I took the one Turlough won at the same time I took the gun.

DOCTOR:

Why didn't you say so? Let me see it –

F/X TEGAN HANDS HIM A GEM.

SADIA:

The gem looks different now.

RICHARD:

Yeah – when we were playing the game they looked like big primary-coloured jewels. These just look like shiny lumps of coal.

TEGAN:

I guess the illusion has gone from the gems, too. This is what they really look like...

DOCTOR:

Indeed. And I know what they really are!

SCENE 50. INT. STUART AND RICHARD'S FLAT – LIVING ROOM

F/X STUART AND UNA CONTINUE TO WATCH THE SHOW. THE
 HOSTESS IS STILL TRYING TO GAIN INFLUENCE OVER
 TURLOUGH.

STUART:

Turlough's not going to be able to hold out much longer.

HOSTESS:

(D) Your friends have gone. You have no choice but to obey –
I'm focusing all my power on you.

TURLOUGH:

(D) (PAINED) Well I'm afraid you won't find it that easy to...
to... (SUCCUMBS)

HOSTESS:

(D) See? Now – you were ever so good with that gun before,
[against the bats]

F/X THE PICTURE VANISHES, THERE'S STATIC...

UNA:

What happened?

STUART:

I don't know –

F/X – AND THEN THE SNOOKER'S BACK (SEE APPENDIX A).

UNA:

The programme's gone. What are we supposed to do now?

STUART:

I dunno. Watch the snooker?

SCENE 51. EXT. OUTCROP

F/X DOCTOR STILL FIDDLING WITH THE CONTROLS OF THE SHIP.

TEGAN:

Can you do it?

DOCTOR:

It's fiddly... it's not designed to be operated by physical beings, but I'm doing my best...

TURLOUGH:

(APPROACHING FROM OFF) Doctor!

RICHARD:

It's Turlough — he's escaped!

TEGAN:

Thank [goodness —]

DOCTOR:

I'd stay away from him if I were you.

TURLOUGH:

Doctor? What on earth are you talking about?

DOCTOR:

The Sionem will have reasserted their control over him by now. He's here to kill us.

SADIA:

What —

TURLOUGH:

Leave the ship alone, Doctor.

DOCTOR:

Or you'll shoot me, I imagine. But then again, I'm sure the Sionem would rather we won some more power gems for them before we die, yes?

F/X HOSTESS WALKS OVER.

HOSTESS:

(OFF) I might even start a new rule. Collect five gems for me and you can go free.

DOCTOR:

How generous. But why don't we call the power gems by their real name? They're actually cragusis crystals. And they don't power spaceships.

HOSTESS:

They're still very powerful.

DOCTOR:

Not in this universe. Here, they're black and inert – but bring them into our universe, with its different physical laws, and they change.

TEGAN:

They turn clear!

DOCTOR:

Meaning they're able to refract light into a powerfully destructive beam.

SADIA:

What, like a laser?

DOCTOR:

Yes, but the crystal has vast magnification properties. With one of these you could split a rock in two with the light from a pocket torch.

RICHARD:

And her cargo hold's full of them.

DOCTOR:

Your ship could take off any time you like – that's not what these games are about. You're collecting the crystals so you can escape to Earth and – what, threaten to blow it up unless they put you in charge?

HOSTESS:

Oh no, I don't want to be in charge. I'm going to make the weapons and sell them.

SADIA:

And you made us take the risks for you.

HOSTESS:

I know what you're trying to do.

TEGAN:

I'm not sure I know what we're trying to do.

HOSTESS:

You're trying to broadcast all this back to Earth in the hope that, even if you don't get back there alive, someone else will hear my plan and stop me.

DOCTOR:

Oh! No, that would never have worked. No, what I've just done is redirected the signal so it's no longer targeting Earth and instead it's just broadcast your plan back to your homeworld.

HOSTESS:

(BEAT) What?

DOCTOR:

I know a stolen ship when I see one – I fly one myself. You've broken the tags so you can't be followed. I'm betting you're not supposed to be doing what you're doing, and your people will be very interested to find out.

RICHARD:

But it'll take the signal ages to get from here to their planet, won't it?

TEGAN:

And then they'll have to travel to get here –

DOCTOR:

Actually no. Their communication uses interstellar back-channels, meaning it arrives almost instantaneously. And they're energy creatures, so –

F/X A SQUAD OF SIONEM MATRIALISES.

DOCTOR:

They can travel back down the same signal with equal speed.

RICHARD:

Wow! Are these actual real live aliens?

SIONEM LEADER:

(ALIEN GIBBERISH)

SADIA:

I think that's a yes.

HOSTESS:

No. No, you won't take me –

SIONEM LEADER:

(ALIEN GIBBERISH)

TEGAN:

Why can't I understand them?

DOCTOR:

It must be because the TARDIS is in a different universe. Curious.

HOSTESS:

You idiots! You don't know what I could have achieved –

F/X ZAP! SIONEM ALL VANISH.

RICHARD:

They've gone! They've all gone!

F/X KAMELION SHIMMER FX.

KAMELION:

I have regained control of my systems.

RICHARD:

What is that?

TEGAN:

Kamelion. Our robot friend.

DOCTOR:

He's no danger to anyone now.

TEGAN:

Yeah, what about Turlough?

TURLOUGH:

I'm my usual self again, thank you, Tegan.

SADIA:

Doctor: if the Sionem have gone, why are we all still here?

DOCTOR:

Good question. I was rather hoping we'd all –

F/X ZAP!

SCENE 52. EXT. STREET

F/X ZAP! BACK IN YORK.

DOCTOR:

... find ourselves snapped back, as if on a piece of elastic.

SADIA:

We're back home!

F/X DOCTORS PATS TARDIS.

DOCTOR:

Right next to my TARDIS, yes.

TEGAN:

So let's get going while the going's good, shall we?

TURLOUGH:

I second that.

DOCTOR:

ThirDED.

F/X OPENS TARDIS DOOR.

DOCTOR:

In you get. You too, Kamelion. – Goodbye, Sadia. Goodbye, Richard.

RICHARD:

You're leaving?

DOCTOR:

Indeed. Give my regards to Una and Stuart. Good luck finding a new television programme to obsess over.

F/X DOCTOR SLAMS DOOR.

SADIA:

Richard – why'd they all just get into the blue phone box?

F/X TARDIS DEMATERIALISES.

RICHARD:

That's why.

SADIA:

Oh.

RICHARD:

Yep.

SCENE 53. INT. TARDIS – CONTROL ROOM

F/X TARDIS IN FLIGHT.

KAMELION:

Yet again, it seems I must apologise to you all. I have done... terrible things. It is increasingly apparent that my design is... inherently flawed.

DOCTOR:

We all have flaws in our design, Kamelion.

TURLOUGH:

(MUTTER) Except some of us would appear to have a few more than others.

TEGAN:

Leave Kamelion be, Turlough. We couldn't resist the Sionem any more than he could.

TURLOUGH:

You're sticking up for him? Wonders will never cease.

KAMELION:

Thank you, Tegan –

F/X A HOWL OF NOISE FROM KAMELION'S CIRCUITRY. A SIGNAL.

TEGAN:

Yeah, you can stop making that racket, though!

TURLOUGH:

What is it?!

KAMELION:

We are in transit. I believe I may have intercepted a signal from my planet of origin.

TEGAN:

Your home?!

DOCTOR:

Kamelion – can you patch it into the TARDIS's navigational systems?

KAMELION:

Yes, Doctor –

F/X KAMELION PRESSES BUTTONS. THE HOWL NOW EMITS FROM TARDIS CONSOLE – ONLY QUIETER, MORE DISTORTED.

F/X DOCTOR OPERATES CONTROLS HURRIEDLY.

DOCTOR:

The signal's very faint. But it should just be a question of boosting the wave pattern... (SUCCESS!) There!

F/X SIGNAL COMES THROUGH CLEARLY — A SUSTAINED MAJOR CHORD.

TEGAN:

That's coming from Kamelion's planet?

KAMELION: (FX: UNLESS INDICATED, HE HAS USUAL VOICE EFFECT)
It is.

TURLOUGH:

I'm assuming it has some significance?

KAMELION:

It is a recall signal, Turlough. It is calling me... home.

THE END

[NB: CONTINUES DIRECTLY INTO 'THE KAMELION EMPIRE', SCENE 1]

APPENDIX A: SNOOKER MATCH [TO BE HEARD OVER TV]

F/X HUSHED SNOOKER HALL AMBIANCE, LOW VOICES FROM COMMENTATORS. A SHOT IS MADE, BALL HITS BALL, A BALL DROPS.

RAY:

He's got the red but he's not got the angle he'd like on the pink, has he John?

JOHN:

No, Tony's got two choices here, Ray – he can either take on this pink, which is a shot to nothing, or he can just play off it and roll it safe up to the baulk cushion.

RAY:

He's having a look at it, but I don't think he likes it.

JOHN:

It's a risky one – those reds are very well spread out and if he misses this pink it opens up a possible frame-winning chance for his opponent.

F/X SHOT MADE, CLACK OF BALLS.

RAY:

And that's a good safety. It's not quite a snooker, but he's left nothing on for Dennis... as he comes to the table.

JOHN:

But what Dennis does have here is a chance to play for the snooker – if he can just tuck in behind the brown, he can make life a little bit tricky for Tony...

F/X SHOT MADE, CLACK OF BALLS.

JOHN:

Wait – where's this red going?

F/X GASPS FROM CROWD.

RAY:

I don't believe it –

F/X BALL DROPS, CROWD APPLAUDS.

RAY:

What a fluke from Dennis – he got the double kiss on the white and the red just floats over to that corner pocket and drops.

JOHN:

And there he is apologising to Tony, because having failed to get the ball back up the table he now has a decent position on the green and a chance to put himself in the driving seat of this frame.

RAY:

Tony's laughing as well – that's nice to see.

F/X SHOT MADE, CLACK OF BALLS.

JOHN:

Now, does this red go?

RAY:

I'm assuming it does go, since he's given himself the position on it...

F/X SHOT MADE, CLACK OF BALLS – AND APPLAUSE.

JOHN:

And look – he's managed to get the black off the cushion. That's an excellent shot.

RAY:

But this black is still not easy, John.

JOHN:

He could have gone for pink, it's an easier shot – but given the position of these reds, you can see why Dennis wants to get the black back on its spot.

RAY:

Absolutely, but he could play this one safe, just nudge the white into the space he's made behind the black and make it Tony's problem.

JOHN:

He's going for the pot.

F/X SHOT MADE, CLACK OF BALLS, AUDIENCE APPLAUSE.

RAY:

And he's got it!

JOHN:

And suddenly the table opens up for him and you'd back him to take the frame from here.

APPENDIX B: WAR FILM [TO BE HEARD OVER TV]

F/X AN OLD WAR FILM FROM THE 1950S. STIRRING MUSIC ON SOUNDTRACK, COVERING A CROSSFADE TO ANOTHER SCENE — A FRENCH FARMHOUSE. HAMMERING ON THE DOOR. A FRENCH PEASANT GIRL OPENS IT. NAZI OFFICER BEHIND.

PEASANT GIRL:

What do you want?

NAZI:

Sprichst du Deutsch?

PEASANT GIRL:

No.

NAZI:

We are looking for three soldiers. Two British, one American.

PEASANT GIRL:

They're not here.

NAZI:

They entered these woods. They are nowhere to be found — they can only be here.

PEASANT GIRL:

Search the house if you like. I have nothing to hide.

NAZI:

(TO MEN) Suche das Haus. Schnell!

F/X NAZI SOLDIERS MARCH INSIDE.

PEASANT GIRL:

But do not disturb my grandfather!

NAZI:

Grandfather?

PEASANT GIRL:

He is asleep upstairs.

NAZI:

(BEAT) Search everywhere.

F/X MUSIC RISES IN TENSION AS A SOLDIER GOES UPSTAIRS, ENTERS THE BEDROOM... AND IS SHOT.